

NEW PLAYS OF THE WEEK

BILLIE BURKE AND MAXINE ELLIOTT RETURN.

The former in another Maughan comedy "Twelfth Night" at the New Theatre and the latter in "The Watcher" at the Academy.

For the first time in nearly two seasons Billie Burke will return to the Lyceum Theatre to-morrow night in a new play, the three act comedy "Mrs. Dot," by W. Somerset Maughan, author of "Pene-lope," "Jack Straw" and "Lady Fred-erick." As in "My Wife," her first part in America with John Drew three years ago, Miss Burke acted a young fiancée and in "Love Watcher" a young wife, it is only by a natural sequence that in "Mrs. Dot" she acts a young widow. In our time this is the story: Mrs. Dot has \$300,000 a year. She is a widow and she is in love, but Gerald Halstead, to whom she gives every encouragement, does not propose, so she decides to propose to him. Of course one expects that any young man who has given an attractive young woman enough encouragement to bring her to the point of popping the question would faint with delight when she and her three hundred thousand a year are popped into his arms. But Gerald doesn't faint with delight. He is very polite and be- comes with great consideration, but none the less he plainly rejects her. His reac- tion to this strange course is brought out subsequently and is said to be extremely interesting, as also are the things that Mrs. Dot does in the last act. In the company with Miss Burke are Basil Ham- mond, Kate Meek, Julian L'Estrange, Fred Kerr, Annie Edmond and Anne Meredith.

Miss Maxine Elliott, under her own management, begins an engagement at Daly's Theatre to-morrow night in "The Inferior Sex," a three act comedy from the pen of Frank Statton, an English writer. The plot has to do with Charles Winslow, who thinks that "man is the noblest work of creation and woman is a regrettable incident." In order to work undisturbed on his latest book, "The Inferior Sex," he goes for a two months' cruise on his yacht, where he imagines that he will be free from female crew. After being at sea three days his crew picks up a boat in which lies the insensible form of Eve Addison. Before she awakes the yacht a few days later she has the woman, later in the play, who is Miss Elliott's support is Arthur Byron. Much of the comedy falls on the shoulders of O. B. Clarence, who acted with Sir Henry Irving in England and is now making his American debut. The entire action of the play passes on shipboard, two of the scenes being laid in the yacht's cabin and one on the deck. Miss Elliott is the only woman in the cast.

After an absence of two seasons Chaney Olcott, the singing comedian, begins a two weeks engagement at the Academy of Music to-morrow night, when he will be seen in a romantic Irish drama called "Ragged Robin," of which Fida Johnson and Rita Olcott are the authors. The play deals with the folklore and legends of Ireland, and while the fairy element is important there is also said to be a story of human interest. Frederick Knight Logan has composed music for the fairy scenes. The story tells of Robin, who has been disinherited and has become a minstrel noted for his gift of song. During the performance Mr. Olcott sings five songs.

"Twelfth Night," the second Shakespearean production of the season at the New Theatre, will be presented on Wednes- day evening. Of the characters who sus- tain the main plot Miss Annie Russell will play Viola, Matheson Lang Orsino, Oswald Yorke Malvolio, Miss Leah Bateman-Hunter Olivia, Laurence Eyre Sebastian, Lee Baker Antonio and Pedro de Cordoba the Priest. Among the comedy characters of the underplot are Louis Cal- vert in the role of Sir Toby Belch, Ferdi- nand Gottschalk as Sir Andrew Aguecheek, Miss Jessie Busley as Maria, Jacob Wendell, Jr., as the Clown, and Henry Stanford as Fabian. Miss Leah Bateman-Hunter is, by the way, so far as available records show, the youngest actress to play in any important production. She is the grand- daughter of Kate Bateman, the noted English actress, and is still in her seven- teenth year. The play will be produced under the direction of Louis Calvert, who will be assisted by Frederick Stanhope.

The settings have been designed by Edward Hanson Bell. The music, under the direction of Elliott Schenck, will be of unusual interest, by good fortune the score used in Shakespeare's own day for most of the songs and catches of the play has survived and will be em- ployed in this production. The reper- toire for the week follows: Monday eve- ning, "Strife"; Tuesday evening and Wednesday matinee, lyric opera; Thurs- day and Saturday evenings and Saturday matinee, "Twelfth Night"; Thursday matinee and Friday evening, "Don."

F. Ray Comstock's production of "The Watcher," a new drama in four acts, by Cora Maynard, will open at the Comedy Theatre on Wednesday evening for an engagement of two weeks. The unique feature of this modern play is said to be the theory that the spirit of the departed exerts an influence over the living. The action takes place in the living room of the act occupied by George Kent, his wife, Felice, and his sister, Vivian. Felice has married George believing him still to be wealthy and refusing Joe Warden, with whom she has lived in the closest possible relationship. The main dramatic com- plications are brought about by the chance that Vivian Kent has met Warden and has fallen in love with him. Felice, the wife, is overcome with jealousy at seeing her former lover now about to marry and determines to prevent it. The principal dramatic scene is said to be the one in which, owing to a ruse planned by Felice, George discovers Warden and his wife alone together at night, though Warden is actually quite guiltless of any evil intention or act. Felice confesses to her former alliance, but the impending tragic dénouement is averted by Vivian through the spirit influence of the dead mother. The company comprises all six people: Percy Hawell, Catherine Counties, Thur- low Bergin, John Emerson, Marion Ballou and Melvina Longfellow.

Henry B. Harris announces the return of Ruth St. Denis to the Lyceum Theatre to-morrow afternoon in her repertoire of Hindu dances. Miss St. Denis will be seen Monday, Tuesday, Thursday and Friday matinees. In addition to the dances which she presented during her previous successful engagement at this theatre she will be seen in a new dance called the "Lotus Pond."

An adventure loving young artist of on a wild goose escapade with two chap- eroned young ladies, but the best thing that has happened to the plot is the de- corating it has undergone by the deft touch and ready tongue of Collier.

Henry E. Dixey appears at Weber's Theatre in the new comedy, "Mr. Buttles," by Frederic Arnold Kummer, which was played for the first time on Thursday evening. After playing in such a variety of parts as those in "The Man on the Box," "Papa Lebonard," "The Devil" and "Mary Jane's Pa," Mr. Dixey has added still a new character to his repertoire. It is the author's fault that the part will not add to the actor's reputation.

"Alias Jimmy Valentine," the Paul Arm- strong detective-crook play, begins its second week at Wallack's to-morrow. H. B. Warner, who is introduced to the audi- ence in stripes, discards the Sing Sing costume in the "Mr. Valentine" and wears a dapper black clerk. Miss Laurette Tay- lor, the girl whose love works for Jimmy's redemption, is happily cast.

Sir Charles Wyndham and Miss Mary Moore at the Empire Theatre enter upon the last week of their all too short engage- ment in "The Mollusc." Hubert Henry Davies's play is truly a dramatic delight, rendered as these distinguished London players render it. Ethel Barrymore in the part of the "Mollusc" will follow to- morrow and open at the Empire Theatre on Monday of next week.

Clyde Fitch's last play, "The City," now being presented for an all season engage- ment at the Lyric Theatre, is generally recognized as the author's strongest work. More than this it is presented by an excel- lent company, including Walter Hampden, Tully Marshall, A. H. Stuart, George How- ell, Edward Emery, Mary Nash, Helen Gail, John Jex and Fred Courtney.

Forbes-Robertson, who appears at Max- ine Elliott's Theatre as the *Passer By* in "The Passing of the Third Floor Back," be- lieves the name of the character which he interprets so beautifully that he is des- tined not to pass by out of New York until after the end of the current theatri- cal season. In fact, he will probably open the next theatrical year in New York before the metropolitan public will relinquish its claim on his services.

"The Barrier" begins its last week at the New Amsterdam Theatre to-morrow evening. Eugene W. Presbrey's drama- tization of Rex Beach's novel has made a good impression. The play is well acted by a strong cast, including Theodore Roberts, Florence Rockwell, W. S. Hart and James B. Durkin. It will be fol- lowed by Henry W. Savage's production of "Madame X."

Francis Wilson in "The Bachelor's Second" at the Criterion has begun his second month. "The Bachelor," says Mr. Wilson, "teaches the lesson that every- body is a man and woman learns it. It is the lesson of the power of childhood. It is the lesson of usefulness, the concrete proof of the fact that doing for the weak and the helpless gives infinitely greater pleasure than doing for one's self." The part of Tom Beach, the bachelor, naturally falls to Mr. Wilson, as he wrote it himself for himself.

Otis Skinner has made *La Fayette Towers* in "Your Humble Servant" one of the things to see. The mercurial, old time actor, with his flashes of fun and pathos, and with his tawdry pretentiousness and bombast and with his man's heart under- neath it all, is a very real and appealing figure. Mr. Skinner and "Your Humble Servant" will continue indefinitely at the Garrick.

The third month of the stay of "The Lottery Man" at the Bijou Theatre finds capacity audiences continuing. Cyril Scott, in the title role, is doubtless in for as long a succession of performances in his part as in "The Prince Chap," of which it will be remembered, furnished him with a starring vehicle for nearly three years. Scott is hard pressed for stellar honors both by Miss Janet Beecher and Miss Helen Lowell.

At the Astor Theatre "Seven Days" begins its twelfth week to-morrow. It shows every sign of sustained popularity and its managers believe it will remain until hot weather comes.

"The Lily," David Belasco's new play, is now in its fifth week at the Belasco. Stuyvesant Theatre, where it continues to play to big audiences.

"Is Matrimony a Failure?" begins its last week to-morrow night at the Belasco Theatre, where it has enjoyed an unprece- dented success for seven months. "Just a Wife," Eugene Walter's new play, of which Charlotte Walker has the stellar role, will follow "Is Matrimony a Failure?" Its metropolitan premiere will take place on Tuesday evening, February 1.

"The Little Town of Bethlehem," Mrs. Spencer Traak's Nativity play, remains for another week at the Garden Theatre. It is performed by the Ben Greet Players.

"The Fortune Hunter" continues on its prosperous way at the Gaiety and promises to do so until midsummer. There is something so American about this Win- chell Smith comedy that it appeals to every class of theatregoer. John Barrymore in the role of Nat Duncan is justifying the prediction made of him upon the opening night.

In response to an invitation from Har- vard to present William Vaughn Moody's new play, "The Faith Healer," before the university, Mr. Miller will interrupt his engagement at the Savoy Theatre to- morrow evening and give a single perfor- mance at Cambridge. He will return in time to continue the New York engage- ment at the Savoy Theatre on Tuesday evening.

This is the last week of Raymond Hitch- cock in "The Man Who Owns Broadway" at the New York Theatre. Hitchcock and Cohan have made an irresistibly funny combination and the former has used up his entire bag of tricks in making laughs. The comedian's certain speech continues to be one of the biggest hits of the evening.

Burton Holmes gives the second of his series of illustrated lectures in Carnegie Hall this evening. His subject will be "Egypt," and the lecture will be repeated in the Lyceum Theatre on Monday and Tuesday afternoons. "Sicily" will be the topic next week.

Montgomery and Stone at Charles Dillingham's new Globe Theatre are pre- paring for a long New York run. The Japanese ballet, led by Montgomery, the cowboy lariat dance, introducing Stone as a how legged, bronco busting ranger; the Highland Fling ensemble, including the Original English Ponies, and the travesty medley "Popular Songs" all won many encores.

Andrew Mack in "The Prince of De- cember" is at the Backett Theatre. It is a clean and tuneful production, hand- somely staged by Lew Fields. The book is by Hartley Manners and the music by Baldwin Sloane and Ray Goetz. Miss Christie MacDonald shares with Mr. Mack in the honors of each performance.

The managers of the Irving Place Thea- tre have found in the comic opera "Die Foe-derer Christl" a piece which is likely to be one of the most successful of the season. It will hold the boards for the entire week except Saturday's matinee.

when Strauss's operetta "Der Zigeuner- baron" will be given.

Lew Fields's big musical review "The Jolly Bachelors" has entered upon a career of prosperity at the Broadway Theatre and will remain at that house for an indefinite period. In its masterful com- edy, brilliancy of costumes and scenery and tunefulness it is a remarkable production. Miss Nora Bayes, who has been the principal feminine role, has added greatly to her laurels.

"The Arcadians," with its exceptionally chosen cast, has danced, sung and laughed its way into popularity. It is one of the musical pieces in which there is not a sug- gestive line or action or vulgarly spoken word. It is difficult to decide which qual- ity is most enjoyed by the audience, his choice of the poetry of its story, its picturesque decorations or its abundantly humorous incidents. It is sure of a long run.

"The Dollar Princess" at the Knicker- bocker has not only delighted the public but has taught producers of musical com- edy that it is not necessary to be "broad" or cheap to be funny, and that tunes may be catchy and popular which are a step above the "goo goo eyes" con song; furthermore, that a musical comedy is not positively ruined by having a story that might be even dignified by the name plot. Valli Valli, Adrienne Augarde, Louis Pounds, E. J. Connelly, Donald Brian, Will West and others continue in the piece.

"The Chocolate Soldier" begins the sixth month of its New York run next week. From every indication available there seems to be little doubt that the musical play will remain throughout the season at the Knickerbocker. It has sheltered many comic opera successes for nearly a quarter of a century.

Lew Fields and "Old Dutch" continue in their merry, tuneful way at the Herald Square Theatre. Victor Herbert's music has won appreciation by reason of the existing measures of the original lines. Mr. Drew seems to be having such a "perfectly glorious time" himself that very often those in the audience find them- selves laughing with him as well as at him. Mr. Drew's comic opera is a learning woman, has come in for praise. She plays an extremely difficult part, that of a whimsical and somewhat stubbornly foolish young country girl who is a quaint mis- take of the city. The supporting company includes Adelaide Prince, Desmond Kelley, Jane Laurel, Martin Sabine, Rex McDougal and Frederick Tiden.

Francis Daniels in the dainty English musical play "The Belle of Brittany" will be seen this week at the Majestic. Elsa Ryan, a clever singer and dancer, gives his excellent support.

"Alice of Old Vincennes," the play of Revolutionary times in which Virginia Harned originally appeared, will be re- vived by the Crescent Theatre Stock Com- pany this week. Miss Fleming will play the name part and Mr. Allison returns to the cast.

Percy G. Williams has provided a bill for the ensuing week at the Orpheum ranging from pantomime to acrobatics. "A Night in Paris" will be one of the big features. This is a French pantomime and a little story of love, jealousy and crime. One of the dramatic and acrobatic novelties will be "The Futurity Winner," which finishes with a race scene. George Spink and Agnes Lynn will offer their singing and pantomime specialty, and Mrs. Williams will appear in her acrobatic stunts and several other acts fill out the programme.

Fred Nible, the travel talker, is fea- tured on the Fulton's programme this week. His lecture will be illustrated by moving pictures. "Those Three Fellows" will be heard in an unusual singing act, and Nible will play with heavy electric currents.

The features on this week's programme at Keith & Proctor's Fifth Avenue Theatre will be the appearance of Mrs. Eva Fay in a feast of operatic telepathy, and the vaudeville debut of Lillian Hal- lein, lately heard as prima donna of "The Rose of Algeria." The remainder of the programme calls for Homer Lind and company in a lyric sketch called "The Opera Singer," Merrill and Otto in a sketch called "The Three Elisons," and a burlesque minstrelsy, Leona Thurber and Harry Madison in a satire "On a Shop- ping Tour," Marabini, the ice sculptor, and the Four Holloways, wire performers.

At Hammerstein's Victoria Theatre Gus Edwards, the song writer, will sing some of his newest compositions. Harrison Armstrong will present his one act dra- matic play entitled "Circumstantial Evi- dence," showing the twelve jurors passing a verdict on a murder case. For the first time this season Murphy and Nichols and company will be seen in a new sketch on a military drama, entitled "The School of Acting," and Monday's performance also brings the first appearance in vaudeville of Mlle. Atré, the bulletproof lady. At Johnson's Theatre, the new re- mains for another week. Ray Costello, the Southern comedienne, Jones and Delley in a one act musical comedy sketch, entitled "Hotel St. Reckless," Frank Rogers, the Chinese comedian, and Harry and Lillian and Patricia, banjo experts, complete the programme.

The bill at the Plaza Music Hall this week will be headed by the Empire City Quar- ter. Hardeen, the "handcuff king," will demonstrate his ability to escape from straitjackets, handcuffs and other im- pediments. The "Savoy Trio" have an act of mental telepathy, and a mys- terified scientists and laymen of two continents, and "The Operator" is a dramatic sketch dealing with the danger of long hours of telegraphing. Joseph Sheehan, the Irish tenor, will sing popular and operatic selections. Leroy and Clayton have a funny playlet called "A Horse on Hogan." Brown and Ne- lson, the colored protease, and Tambo and Tambo, tambourine spinners, are a recent European importation. The Reid sisters, acrobatic dancers, complete the offering.

"Ma Gosse," the realistic French play- let of the Paris underworld, which has drawn capacity audiences to the American Music Hall, begins its third and last week to-morrow. James J. Corbett will offer his monologue, based on stories of his re- cent trip abroad. Beatrice McKenzie, the Irish comedienne, will be seen in a comedy sketch, entitled "More Than One." Nellie Wallace, England's premier comedienne, has some new character songs, and Middleton, Spelweyer and company have a playlet called "A Texas Wooing." Sam Stern is a comedian and singer. Paul's Six Ju- gling Girls, Hall and Earl, eccentric acro- bats, Spelweyer and company, and the Two Roses make up the remainder of the bill.

Miss Fannie Ward moves to the Alham- bra this week in a tabloid version of "Van Allen's Wife," the comedy from the play of the same name. "The Leading Lady" is in- terpreted by Marguerite Haney and an excellent cast, will entertain, and Stuart Barnes, "The Chesterfield Monolog," will offer his songs and stories. Tom Kelly, the colored protease, and the "Van Allen's Wife" will be seen in a comedy sketch, entitled "More Than One." Nellie Wallace, England's premier comedienne, has some new character songs, and Middleton, Spelweyer and company have a playlet called "A Texas Wooing." Sam Stern is a comedian and singer. Paul's Six Ju- gling Girls, Hall and Earl, eccentric acro- bats, Spelweyer and company, and the Two Roses make up the remainder of the bill.

Princess Rajah, the Egyptian dancer, will present her Cleopatra dance next week.

week at the Bronx. This is an Oriental gathering during which a pet snake is used. Maggie Cline, the popular "Irish Queen of Song," will sing a number of her latest songs as well as a few of her old, popular melodies, and Barrera, Lanchester and Johnson will offer their sketch "Fables." Al Jolson, lately featured with Dock- stader's Minstrels, will enliven the pro- gramme with his singing and dancing specialty, and Hastings and Wilson as "The Two Lunatics" will provide an acrobatic act. The balance of the bill will include Jolson and Harris, comedians; Pendergast and Barrera, comedians; and the Italian Trio in operatic selections, and the Four Koners Brothers, diabolic experts.

At the Murray Hill the Bowery Bur- lescues will present "Too Much Isaac," a humorous skit in two acts. There are fifty people in the company. The Schub- ert Musical Quartet and Fitzgerald and Quinn are among the vaudeville features.

"The Gibson Girls" is the name of the burlesque which will be presented at the Columbia Theatre this week. The Dan- kam-Schiller troupe of acrobats is the feature of the vaudeville part of the show.

For the second week of Capt. Jack Crawford's engagement at the Eden Musee some new stories are part of the programme. New cinematograph pic- tures are shown and the Hungarian Or- chestra gives two concertos every day.

IN BROOKLYN THEATRES.

John Drew in "Inconstant George"—Frank Daniels at the Majestic.

John Drew will appear at the Montauk Theatre this week in "Inconstant George," the play in which he appeared for three months at the Empire Theatre. "Inconstant George" is not only amusing in itself because of the refreshing novelty and ingenuity of many of its comedy scenes, but its dialogue sparkles from beginning to end with the wit and humor of a satirical humor. Rarely have English adaptations of French comedies retained so much of the Gallic flavor and maintained the original lines. Mr. Drew seems to be having such a "perfectly glorious time" himself that very often those in the audience find them- selves laughing with him as well as at him. Mr. Drew's comic opera is a learning woman, has come in for praise. She plays an extremely difficult part, that of a whimsical and somewhat stubbornly foolish young country girl who is a quaint mis- take of the city. The supporting company includes Adelaide Prince, Desmond Kelley, Jane Laurel, Martin Sabine, Rex McDougal and Frederick Tiden.

Francis Daniels in the dainty English musical play "The Belle of Brittany" will be seen this week at the Majestic. Elsa Ryan, a clever singer and dancer, gives his excellent support.

"Alice of Old Vincennes," the play of Revolutionary times in which Virginia Harned originally appeared, will be re- vived by the Crescent Theatre Stock Com- pany this week. Miss Fleming will play the name part and Mr. Allison returns to the cast.

Percy G. Williams has provided a bill for the ensuing week at the Orpheum ranging from pantomime to acrobatics. "A Night in Paris" will be one of the big features. This is a French pantomime and a little story of love, jealousy and crime. One of the dramatic and acrobatic novelties will be "The Futurity Winner," which finishes with a race scene. George Spink and Agnes Lynn will offer their singing and pantomime specialty, and Mrs. Williams will appear in her acrobatic stunts and several other acts fill out the programme.

Fred Nible, the travel talker, is fea- tured on the Fulton's programme this week. His lecture will be illustrated by moving pictures. "Those Three Fellows" will be heard in an unusual singing act, and Nible will play with heavy electric currents.

The features on this week's programme at Keith & Proctor's Fifth Avenue Theatre will be the appearance of Mrs. Eva Fay in a feast of operatic telepathy, and the vaudeville debut of Lillian Hal- lein, lately heard as prima donna of "The Rose of Algeria." The remainder of the programme calls for Homer Lind and company in a lyric sketch called "The Opera Singer," Merrill and Otto in a sketch called "The Three Elisons," and a burlesque minstrelsy, Leona Thurber and Harry Madison in a satire "On a Shop- ping Tour," Marabini, the ice sculptor, and the Four Holloways, wire performers.

At Hammerstein's Victoria Theatre Gus Edwards, the song writer, will sing some of his newest compositions. Harrison Armstrong will present his one act dra- matic play entitled "Circumstantial Evi- dence," showing the twelve jurors passing a verdict on a murder case. For the first time this season Murphy and Nichols and company will be seen in a new sketch on a military drama, entitled "The School of Acting," and Monday's performance also brings the first appearance in vaudeville of Mlle. Atré, the bulletproof lady. At Johnson's Theatre, the new re- mains for another week. Ray Costello, the Southern comedienne, Jones and Delley in a one act musical comedy sketch, entitled "Hotel St. Reckless," Frank Rogers, the Chinese comedian, and Harry and Lillian and Patricia, banjo experts, complete the programme.

The bill at the Plaza Music Hall this week will be headed by the Empire City Quar- ter. Hardeen, the "handcuff king," will demonstrate his ability to escape from straitjackets, handcuffs and other im- pediments. The "Savoy Trio" have an act of mental telepathy, and a mys- terified scientists and laymen of two continents, and "The Operator" is a dramatic sketch dealing with the danger of long hours of telegraphing. Joseph Sheehan, the Irish tenor, will sing popular and operatic selections. Leroy and Clayton have a funny playlet called "A Horse on Hogan." Brown and Ne- lson, the colored protease, and Tambo and Tambo, tambourine spinners, are a recent European importation. The Reid sisters, acrobatic dancers, complete the offering.

"Ma Gosse," the realistic French play- let of the Paris underworld, which has drawn capacity audiences to the American Music Hall, begins its third and last week to-morrow. James J. Corbett will offer his monologue, based on stories of his re- cent trip abroad. Beatrice McKenzie, the Irish comedienne, will be seen in a comedy sketch, entitled "More Than One." Nellie Wallace, England's premier comedienne, has some new character songs, and Middleton, Spelweyer and company have a playlet called "A Texas Wooing." Sam Stern is a comedian and singer. Paul's Six Ju- gling Girls, Hall and Earl, eccentric acro- bats, Spelweyer and company, and the Two Roses make up the remainder of the bill.

Miss Fannie Ward moves to the Alham- bra this week in a tabloid version of "Van Allen's Wife," the comedy from the play of the same name. "The Leading Lady" is in- terpreted by Marguerite Haney and an excellent cast, will entertain, and Stuart Barnes, "The Chesterfield Monolog," will offer his songs and stories. Tom Kelly, the colored protease, and the "Van Allen's Wife" will be seen in a comedy sketch, entitled "More Than One." Nellie Wallace, England's premier comedienne, has some new character songs, and Middleton, Spelweyer and company have a playlet called "A Texas Wooing." Sam Stern is a comedian and singer. Paul's Six Ju- gling Girls, Hall and Earl, eccentric acro- bats, Spelweyer and company, and the Two Roses make up the remainder of the bill.

Princess Rajah, the Egyptian dancer, will present her Cleopatra dance next week.

TELLS OF NINEVEH'S GLORY

VALUABLE RECORD RECEIVED BY THE BRITISH MUSEUM.

Cylinder of Baked Clay Inscribed in Cuneiform Records the Greatness of Sennacherib and His Work in Rebuilding City—First Bronze Casting.

LONDON, Jan. 23.—Sennacherib, the warrior King of Assyria, was not in the least troubled with modesty regarding his achievements, and the latest treasure placed in the British Museum is a record which he had inscribed for his descend- ants, recounting all that he did for Nineveh.

The trustees of the British Museum are greatly pleased to have received this eight sided cylinder of baked clay, which contains the fullest account of Sennacherib's work in Nineveh and elsewhere yet discovered. There are 740 lines of cuneiform characters on it, which makes it just 238 lines longer than the famous Taylor cylinder found by Col. E. J. Taylor in 1830.

The new baked clay record supplies historical matters of the greatest impor- tance concerning two of Sennacherib's military campaigns, gives a very full account of the King's enlargement of the city from 9,300 cubits to 21,300 cubits and of the building of his palace, and contrib- utes a very valuable piece of information to the excavators who are working there: that is, a list of the fifteen gates of the city, with their relative positions.

The cylinder, which is about two feet in height, occupies the place of honor in a case filled with examples of the Ninevite cuneiform. It is considered the finest specimen of them all. It is in very good condition except that on one of its eight sides the clay is slightly chipped so that some of the lines are obliterated in part, but not enough to make the translation difficult.

As soon as the cylinder arrived it was given at once to two of the officials of the museum, who are experts at reading this cuneiform writing, a careful transla- tion was made and the cylinder was placed in its present position in the room devoted to Assyrian and Babylonian antiquities.

Sennacherib did for Nineveh what Nebuchadnezzar later did for Babylon. Nineveh's great city of the Chaldeans in the western Asian Assyrio-Babylonian empire founded by Nimrod. He made it the greatest city of the time in the then known world. He is chiefly famous as a mighty warrior king, and the Old Testa- ment tells of his campaign against the king, which resulted in the disaster still unexplained which lost him the main part of his army and saved Jerusalem. Here on this cylinder, however, he is shown as a great builder and the record seems to have been inscribed with the special purpose of pointing this out. It was buried in the earthy wall and was doubt- less placed there after some ceremony commemorating the completion of the wall, very much as nowadays in England daily papers are buried under foundation stones.

In his introduction to the section of the cylinder relating to the building opera- tions Sennacherib complains that there has been none among "the former kings, my fathers, to widen the city's dwelling places, to build walls, to make straight the streets and to dig a canal and plant plan- tations." Neither had any of them turned his attention to "the palace therein, the dwelling place, the lordly habitation, whose site was become too narrow, whose construction was not beautiful." So I, Sennacherib, the King of Hosts, the King of Assyria, to carry out that work accord- ing to the will of the gods, turned my mind.

That decision was bad for the neighbor- ing states, for he goes on to tell how the peoples of Chaldea, the Arameans, the Mannai, the men of Kue and Cilicia, the Philistines and Tyrians, "who had not submitted to my yoke I carried away, and I set them to forced labor, and they made bricks."

He tells first of the rebuilding of his palace. "Bull colored of white stone" he quarried as supports for the doors of the palace. In order to construct rafts great trees in the woods throughout the whole of their land they cut down. In the month of Iyvar, at the time of the spring floods, on mighty rafts they brought them across with difficulty to the other side. In the crossing of the quay wall the great vessels sank deeper and their crews groaned and were distressed in spirit, but by might and tribulation they brought them with difficulty and set them up in their gates."

It is a wonderful picture of the build- ing of one of the great cities of old when human labor was so cheap that Nebuchadnezzar, for instance, was able to build a magnificent temple in fifteen days.

Sennacherib's tale continues in this fashion. He altered the structure of the palace and enlarged its site. Palaces of gold, silver, bronze, malachite, breccia, alabaster, ivory, cedar, cypress and other precious materials he constructed for his lordly habitation. I constructed beams of cedar and cypress, whose scent is pleasant, the products of Amanus and Serara, the snowcapped mountains, I arranged in place above them. Doors of cedar, cypress, pine and sindu wood with a plating of silver and copper I found. Female colossi of alabaster and ivory, wearing horned headresses, having bent talons, clothed with strength and vigor, full of splendor, I set up in their door- ways and made them a wonder to behold. With brickwork, Ka stone and lapis lazuli I decorated the ramparts, the cor- nices and all the copings." It is a vision of barbaric splendor that approaches the description of Solomon's temple. "The palace that had no rival," Sennacherib called his habitation.

The King's proudest record is of the casting of bronze lions, colossi which had been moulded in clay "as in casting half shekel pieces." It was evidently an unprecedented achievement.

Further on he says: "The neighborhood of the palace I made beautiful. A great park wherein all kinds of herbs and fruit trees and trees the product of the moun- tains and of Chaldea, together with trees that bear wool were included, beside it I planted."

After finishing the palace he turned his attention to the city and built an inner wall and an outer wall; then "I enlarged the area of Nineveh, my lordly city, its open spaces I broadened and made it bright like the day. Above the city and below the city I laid out gardens."

A description of the warrior king's methods of punishing rebellious vassals follows: "Kiria, the prefect of Ilubru, a servant who was subject to me, whose gods forsook him, caused the people of Cilicia to revolt and offered battle. The peoples who dwelt in Ingira and Tarsus supported him and they seized the Cilician road; they stopped the traffic, bowmen, bearers of shields, [?] and lances, chariots and horses, my royal troops I sent against them. The troops of Cilicia, who sup-

ported him they defeated in the midst of a difficult mountain. They conquered Ilubru and Tarsus and carried off their spoil. He himself they besieged in Ilubru, his stronghold, and they cut off egress from it. With the assault of siege en- gines, great flocks of the wall and . . . and the attack of foot soldiers they de- feated him and captured the city. Kiria, the prefect, with the spoil of his cities and the peoples of Cilicia who had sup- ported him, together with asses, oxen and sheep, they brought to Nineveh into my presence. Kiria I flayed."

Lastly Sennacherib enjoins that "in after days among the kings, my sons, when that wall shall have grown old and shall have fallen into decay let him re- pair the ruined parts of it, let him find inscriptions which record my name and let him offer a sacrifice and restore each to its place." His palace and city are now past repair and there is no place there to keep his records, hence the British Museum is the recipient of this cylinder inscribed thousands of years ago.

COINS AND STAMPS.

L. A. W. Newark, N. J.—I send a rubbing of a gold coin which was picked up in the West of England many years ago. Over the date, 1830, are the words "MORMON." The coin is a Mormon 50 piece, struck in 1830, and minted at Salt Lake City. The Mormon conducted a gold mine in 1830 and 1831, and in 1830 struck a number of 50 pieces bearing a distinctive design. The coins of 1830 and 1831 were all made from gold brought from the mines of California by the Mormons, who were among the first miners to work the gold placers in the Sierra Nevada. The device of clasped hands is a favorite one of the Latter Day Saints, and all their early coins bear it. The gold coin I send is a 50 piece, with the all seeing eye below. The coin commands a substantial premium. A very fine specimen brought \$54 at one of the big sales held in New York. This includes the auctioneer's commission of from one to two per cent, and 10 and 12 pieces of the Mormon issue are the rarest.

C. G. Washington—I have two very small gold coins, one a half dollar, the other a quarter dollar. They are both octagonal, with the head of Liberty on the obverse and the head of George Washington on the reverse. They were made in 1834 and 1835. Can you tell where they were made and what they are worth?

Fractional gold coins of this character include many varieties, the majority of which were made in New England. The most common is the private mint, but in nearly every instance by jewelers, and are now regarded as souvenirs rather than pieces that have passed as money. There is no other part of the country where the Government authorities forbade the issue of coins of this kind with the inscriptions of "Dol." "50 Dol" and "25 Dol." with the result that the manufacture of similar pieces has continued to the present day. The coins still continue to be made, and are now sold at very low prices. The value of such coins is usually from \$1.50 to \$3.

E. J. O'Connell—Kindly state the value of a one dollar gold coin dated 1830 and a three dollar gold coin dated 1831. The three dollar coin is a very rare one. The one dollar coin is a very common one. The value of such coins is usually from \$1.50 to \$3.

L. W. O. New York—Let me know whether a five dollar gold piece of 1830 worth a mint dollar is worth more than a five dollar gold piece of 1831 worth a mint dollar. If extremely fine condition it is worth about \$25. Mint letters were not placed on United States gold coins until 1838, when the branch gold pieces were issued. G. and Charlotte, N. C., began operations.

A. C. L. New York—Very few of the coins in your list are held at a low price. The thick copper coin of George III. of England, dated 1797 is a two penny piece and the largest copper coin ever struck in England. Dealers sell it at 10 cents in fair and \$1 in good condition. The small silver coin of 1831 is a very rare one. The small silver coin of 1831 is a very rare one. The small silver coin of 1831 is a very rare one.

F. H. Milford, Conn.—I am sending a rubbing of a gold coin which was picked up in the West of England many years ago. Over the date, 1830, are the words "MORMON." The coin is a Mormon 50 piece, struck in 1830, and minted at Salt Lake City. The Mormon conducted a gold mine in 1830 and 1831, and in 1830 struck a number of 50 pieces bearing a distinctive design. The coins of 1830 and 1831 were all made from gold brought from the mines of California by the Mormons, who were among the first miners to work the gold placers in the Sierra Nevada. The device of clasped hands is a favorite one of the Latter Day Saints, and all their early coins bear it. The gold coin I send is a 50 piece, with the all seeing eye below. The coin commands a substantial premium. A very fine specimen brought \$54 at one of the big sales held in New York. This includes the auctioneer's commission of from one to two per cent, and 10 and 12 pieces of the Mormon issue are the rarest.

C. B. W. Brooklyn—Can you give me the approximate value of a United States 50 cent piece, dated 1830, which has the words "UNITED STATES" on the obverse and "LIBERTY" on the reverse. The coin is a very rare one. The value of such coins is usually from \$1.50 to \$3.

A. M. Stamford, N. Y.—The copper coins of 1817 and 1818 are worth little more than face value. A one dollar gold coin of 1831 is worth about \$25 in fine condition. The one dollar coin of 1831